

CENTER OF VISION

JANUARY 1904



Eric Pape School of Art.

SIXTH SEASON:

Sept. 29, 1903, to May 29, 1904.

Evening Class for Men.

*Drawing from Nude and
Costume Models.*

Illustrating and Portraiture.

Nude model poses one week, and costume model the next week, etc., alternating.

Pen-drawing, Wash, Gouache, Pencil, Charcoal, and Red Chalk Drawing. Painting in Water-color, and Black and White Oil, etc.

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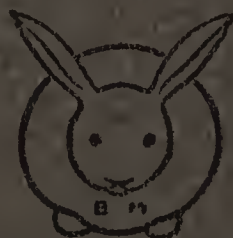
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Center of Vision.

VOL. II.

BOSTON, MASSACHUSETTS, JANUARY, 1904.

No. 4.

The CENTER OF VISION is published by the pupils of the Massachusetts Normal Art School, on the third Wednesday of every month during the school year, and only important news matter can be received after the 10th of the month. Matter for insertion may be left with any of the editorial staff, or mailed to the editor at the Normal Art School. In contributing, write on one side of the paper only, and sign full name (this is for reference only).

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Associate Editor

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The month of January was named for the two-headed Roman god Janus, one of whose heads looked thoughtfully back over the year just past, while the other gazed with hope upon the new year begun. In many ways 1903 has been a good year for our school, but we often have cause to regret that it was not better. Now, as our cover suggests, let us accept the invitation of Father Time, turn over a new leaf, and make a spotless record for 1904.

Apparently there are still many pupils in the school who have not learned what the bulletins are for. Every pupil should know the notices that appear thereon almost by heart. When you come into school in the morning, make a practice, first, of looking in the letter rack. No matter if you don't expect a letter, there may be one there for you, and it may be something that needs your immediate attention. Next, look on both bulletins by the piano. To be sure, the notices are often allowed to remain till they become very stale, but there may be a new one that means to-day, and if you miss it you may cause serious inconvenience. Then, as you start for your clothes locker, examine the notices on the CENTER OF VISION box at the head of the basement stairs, and apply them to yourself. You may not be tall enough to see it, but there is a slot in the top of that box that was made to receive manuscripts, cover designs, drawings, suggestions, and all other communications for the CENTER OF VISION. It is intended to save you the trouble of hunting up the Editor whenever you have something to offer, as well as an inducement for you to offer something. Try it.



We are sorry to hear of the illness of our engineer, Abbott Mack. He has been ill since the Christmas vacation. We hope that this does not result from that turkey. Granbury's did not have that effect on him.



The new shop room in the basement was completed during the vacation, and is now in full swing. The school is growing, unmistakably.



Everything intended to be printed in the CENTER OF VISION must be signed with the real name of the author. This is not for publication unless desired. A pen name may be used for that, but for our own protection we must know who writes the article, or makes the drawing, that we use. Write on one side of the paper only.



We have harped on school spirit until we are tired of the subject. We have always been of the opinion that there is a great deal of school spirit in every school, if it could only be awakened, but we are beginning to believe that it is so sound asleep here we can almost hear it snore. Wake up, schoolmates, wake up! Even if you are busy, can't you stop for a moment and think of the impression of our school that is given to the many outsiders among whom this paper circulates? When you are asked to do something for the school, the school paper, the school athletics, the social side, etc., don't say, "I have no time." Make a little. Have you no pride in the school?

What the Graduates of 1903 Are Doing

On the nineteenth of last June fifty pupils of the Massachusetts Normal Art School went out to seek their fortunes in the great world. Of these, twenty-five were prepared to teach drawing in the public schools, fifteen were graduates of class D, and the rest had successfully wrestled with mechanical and architectural problems.

Among the parting words of the principal was the earnest request that every graduate, whether he had secured a position or not, report to the school at the beginning of the next school year; and though a few have failed to do so, a long and interesting list has been compiled, showing great variety in the character of the work undertaken.

Of the young men graduated from the Public School class, one is director of the art department of James Milliken University, Decatur, Ill.; one in the Bradley Polytechnic Institute in Peoria; another is supervisor of drawing for Andover, Mass.; and still another is teaching in the Howard Seminary, West Bridgewater, in the Beverly High School, and is conducting evening classes. Five young women of this class have been appointed supervisors of drawing in Massachusetts towns; one has accepted a similar position in Willimantic, Conn.; two are acting as assistant supervisors in towns near Boston, and one in a town in the western part of the state; one is following a musical career, and one has crowned with her artistic attainments the altar of Hymen.

Of the graduates of Class D, one is supervising in a Massachusetts town, and one in Watervliet, N. Y.; one is turning her attention in the direction of music; one is teaching in an evening school, and one is devoting the year to the work of the Public School class.

Two graduates of Class C have positions in the Armour Institute of Chicago, where their work is to make drawings for the many mechanical and scientific books published by the institute; another graduate has charge of an evening drawing school in a city near Boston.

One of the young men of this class is teaching at the Bigelow Educational Centre in South Boston, and another at the Boston Y. M. C. A.; still another, who is employed by the New England Structural Company, when last at the school, said that he was already in the line of promotion, and that he had a most enthusiastic private class formed from employees of the company.

Two other graduates, when last heard from, had positions in prospect, but as yet they have not reported the results of their negotiations.

A few of the young women of these classes, having failed to find more remunerative fields of activity, are working out the artistic ideals inspired by the school in their application to home life; and this, after all, is the final, as well as the highest and best aim of all true art study.

The Massachusetts Normal Art School

[Continued.]

In the following summer (1882) the connection of Walter Smith, director from the beginning of the school, ceased, and Otto Fuchs became acting principal, or director, for one year. At the expiration of that time Mr. Fuchs received the appointment of principal, but resigned it immediately afterwards, having accepted the directorship of Maryland Institute, Baltimore.

George H. Bartlett was then made principal, and took charge of the school in the autumn of 1883, and Anson K. Cross was chosen to fill the place of instructor in Class C, left vacant by Mr. Fuchs' resignation.

With the commencement of the tenth year of the school began a period of singular prosperity and growth. The educational standard for entrance of pupils was raised, and a Preparatory Class was formed for the purpose of fitting for entrance those who desired to become members of the school, but who had fallen below the required standard.

Greater breadth and higher aims in work grew in all the classes. It seemed as if with the beginning of this new decade the school threw off much that had hitherto fettered it, and bounded forth inspired with a fuller faith, hope, and ambition than ever before.

In the report of its Board of Visitors, given in December, 1885, by the chairman, Dr. Miner, is the following statement: "Such has been the growing appreciation of the work of the school that there is no longer any question of its continuance. Not only do the estimates for its annual support take their place in the budget of educational appropriations and pass unchallenged, but our Legislature at the last session made an appropriation of \$85,000 for the erection of a suitable building for its future accommodation. This we hope to have completed by the opening of the school year 1886-7.

In February, 1887, the school entered its new building, Hartwell & Richardson, architects, on the corner of Newbury and Exeter streets. Among the many friends who helped to promote its erection, the name of Hon. George A. Marden stands conspicuous for the aid he rendered. Every department was at this time in full growing activity. The special Normal Class for Public Teachers, with Miss M. Louise Field as instructor, for the first time found itself with proper accommodations and time and opportunities for work, and the Preparatory Class was discontinued, its purpose having been accomplished.

[To be continued.]

An Open Letter.

[We are always glad to publish, when possible, letters of general school interest from the pupils, but do not hold ourselves responsible for the opinions expressed.—Ed.]

To the Editor of the CENTER OF VISION: Now that the season of outdoor athletics has ceased, we can put ourselves face to face with the existing conditions of spirit in our school, not as a reminder of unsuccessful bygone days, but to clear the atmosphere for the future, if there is to be a future to anything here, dancing excepted. That will always flourish. However, we will eliminate the history of our school athletics, although closely allied to school spirit, as it sounds better thus. Things in that line were mismanaged and loose generally, hence the degeneration of athletics for personal ambitions. This shows to us that in the management of anything that is a school affair only those whom the students know as strictly honest and conscientious should be elected. There are several instances of the reverse. Athletics could be run here if a proper spirit manifests itself.

Yet, if such a terrible apathetic state of school spirit still exists as it did a year ago, when athletics needed the undivided support of both sexes, and what shameful support it got we all know, more to the shame of our lack of spirit. It is a disgrace, and a bitter one to any school, especially one that is doing so much for us; in fact, we can never repay obligations we get from benefits derived here.

There seems to be a more loyal and enthusiastic spirit afloat here this year, that gently reminds us that we are in a real school. We give the Freshmen credit for it. Let us fondle it and push it. Now down to business, fellows, if athletics or anything else has got to be run by having the leader collar fellows and practically get on his knees imploring for support and recruits "to come out for this or that," then let things go their usual way of abject non-support.

Every school, no matter how humble, has an idealistic school spirit ready to come forth when the time demands it. The Glee Club demands yours now. Is it here? As for one, I can only see an occasional spark, which gradually dwindles out. You know why! Fellows, if anything that is worthy of your support is to be undertaken, give up some outside thing, if necessary, to help it along, for only in united support will it succeed, and success means pride in yourself and for your alma mater.

Frederick W. Ried, Class B.



A mule kicks and don't work, a horse works and does n't kick. Which are you, a horse or a mule?

As It Befell Them.

Laura Marie Marceau.

I.

Previous to their becoming members of the Perspective B Class, the Four had exclaimed rapturously, "O! how perfectly lovely! It must be great to go sketching!" Oddly enough, before they were through with their own experiences, both words and tune had undergone a change.

* * * * *

They lingered on the school steps. Each had her paint-box and nicely stretched paper. It had fallen to the lot of the Hopefully Inclined to carry the water. She gazed ruefully at the tin pail, and queried:—

"Do I look like a cheerful lunatic?"

"Of course not, come along," said the Sensitive Girl.

"Of course yes," retorted the Irrepressible.

"No murmuring in the ranks," said the Solemn One, "Forward! march!" and, being light-hearted and hopeful, they laughed merrily and set off.

They had some difficulty in deciding on a location.

"Let's sketch in the centre of the street," this from the mischievous Irrepressible.

"Nothing to sit on," laconically returned the Solemn One, "otherwise such a trifling matter as blocking the entire street would not prevent us from adopting your plan."

"We might sit on the curbing," suggested Hopeful.

"Horrors!" wailed the Sensitive Girl. "Suppose some of the instructors saw us! Besides, I don't like to sit in the dust."

The Irrepressible would have made some sarcastic rejoinder to this, had not a dig from the Solemn One's elbow effectually silenced her.

The girls finally came upon a quiet street that was just the thing desired. They had noticed that the main road was undergoing repairs, and it took them but a moment to formulate a plan of campaign.

The Hopefully Inclined, who always did have an engaging smile, approached one of the laborers, and in a very sweet tone of voice inquired if they might borrow a wooden horse.

"Shure, miss," genially returned he of the red hair, and gallantly placed the object in question just where the girls wished it. True, it was a rather dilapidated affair, but leaning it against the fence and putting a brick under the lame leg made it do very nicely.

They mounted cautiously and prepared for work. They squinted, measured, discussed values, proportions, perspective.

"It's going to be hard to do," the Sensitive Girl said meditatively, chewing the end of her brush, "for you can't go back over your work; Miss Bailey says so."

"O, well," cheerfully replied Hopeful, "I presume we can fix it up a little bit."

"But you musn't," insisted the Sensitive Girl.

"Aw, who'd know the difference?" asked Irrepressible.

"The paper would show it by looking 'worried.'"

"Couldn't help it with you around," answered Irrepressible. (A warning poke from the Solemn One.) "Don't know just how you do these things, but here goes," and she made some energetic dabs at her paper.

"That's the idea," said Hopeful. "What if things are constantly changing? Let's work rapidly and do our best."

They did not work long unmolested. First one, then several, stood about watching. Some even looked over the girls' shoulders, which made the latter nervous and quite unable to fix their attention on their work. There was murder in the Solemn One's eye.

At length, when a beaming Pickwickian individual began asking what they were doing, and what they were doing it for, the Solemn One calmly told him such graceful lies that his big eyes opened wider than ever, and he edged cautiously away.

"What a whopper!" exclaimed Irrepressible, turning about so abruptly that the Solemn One made a precipitate descent to the pavement. She speedily dethroned the Irrepressible.

"Oh, I was all through, anyway," remarked the latter, as she jauntily crossed the street. "Guess I'll sketch Hopeful, she looks so graceful up there!"

She worked industriously for some time, then broke out with, "I never get hands and feet in the right proportion!" She measured carefully. "Why, look, Hopeful, your foot is almost as big as your head!"

For answer, a school bag was hurled at her head.

The girls were soon compelled to stop painting, for the light was dying out. They compared notes, and found that, although difficulties had been encountered, enough was accomplished to encourage them on.

"Girls," said the Irrepressible, looking at hers once more, "wouldn't Mr. Cross just about give up if he saw mine?"

"Such language!" said the Solemn One severely, and they departed.

[To be continued.]



Antonio Corbi



An Interview.

Laura Marie Marceau.

Miss Mercy A. Bailey and a few students were very charmingly entertained recently by Signor Antonio Corsi at his studio.

Next in interest to a bewildering array of fascinating costumes was a ponderous volume filled to the brim with letters of recommendation from a great number of well-known artists. With awe-stricken countenances, we gazed upon the scrawls of John S. Sargent, Edwin A. Abbey, Sir Edward Burne-Jones, Princess Louise, and many, many more.

We listened to some highly interesting reminiscences. Indeed, we felt as though we had known Princess Louise quite intimately. It appears that Signor Corsi posed for a life-size "Crucifixion," which H. R. H. did in plaster.

Signor Corsi has been in many climes. Born in Atina, Italy, he has traveled through France, Switzerland, Germany, Egypt, Spain, and the British Isles. Signor Corsi's father was a teacher of music, and with him he studied while yet very young. He left his native land at the age of ten, and went to England with a band of traveling musicians, all children like himself. It was Felix Moschelles who first discovered him and painted him. He took him to London, where the youth became a great favorite with the artists of that city.

The model accompanied Mr. Moschelles on his tour through Germany, France, Spain, and Egypt, and on their return many Egyptian pictures were painted. Signor Corsi's fame spread to France, where he posed in the schools of Colarossi, des Beaux Arts, Julian, and others.

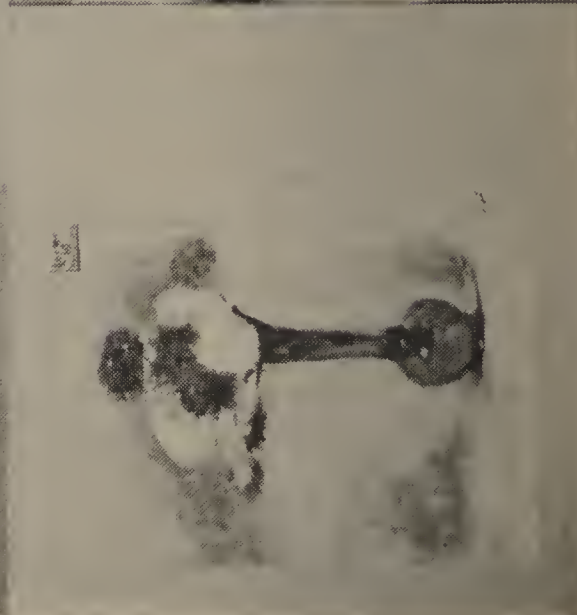
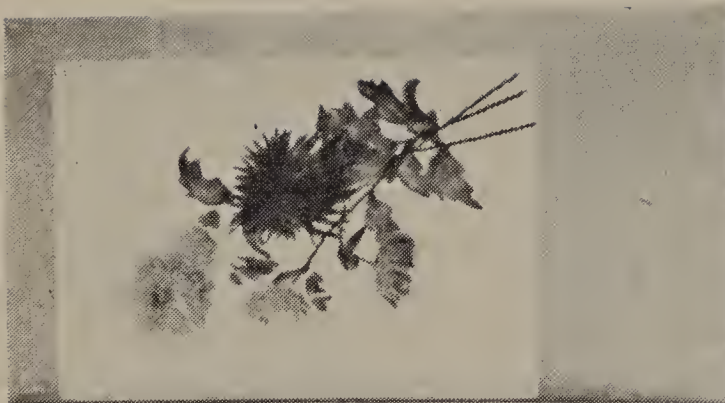
After three years in Paris, he returned to England to be painted by all the well-known artists. Signor Corsi has also posed for all the leading artists and art institutions of New York and Boston.

We were very much interested to learn that he posed for all of the figures in the "Search for the Holy Grail." He has all the costumes, armor, banners, etc., in which he posed for Abbey.

Signor Corsi is also a favorite of Mr. Sargent, having posed for him eight years. He posed for fourteen figures in the "Freize of the Prophets." The famous "Hosea" was painted in one sitting of three and one-half hours, the model not resting once during the pose.

The famous model is booked to pose here at the school during February and two weeks in May.

We were so fortunate as to secure three of Signor Corsi's favorite pictures, which are herewith reproduced, with his very kind permission, for the first time in this country.



Departments of Our School. No. 2.

Ida V. Smith.

We have illustrated this month a part of the work which is done in the water-color section of Class A. The student enters this section after having spent some time in the study of light and shade drawing in charcoal.

He is first given some plain, simple object to represent, as, for example, a little green jug. After the student has reproduced this sufficiently well, he is allowed to paint a group of more delicate objects, such as vases and potteries, sometimes with fruits or vegetables. Not until he has acquired some technique in these is he allowed to take up the most difficult task, namely, that of painting flowers. He has so far been accustomed to using the paper wet. Now, however, the paper must be stretched and dried, which makes the work more difficult, as the paint dries very quickly. In painting flowers, he must exercise great care. The student is inclined to think too much of each separate flower, instead of searching for the mass of light and shade of the whole group.

Another section of the water-color class is that in applied design. Here the student is required to make designs for wall papers, tiles, stained-glass windows, and other decorations.

It has often been stated that strong results cannot be obtained in water-color. This one readily sees is not so. The result depends not on the medium used, whether it be charcoal, oil, or water-color. It depends wholly on the individual himself. One might well change the old saying, "A good workman never blames his tools," to "A good artist never blames his medium." For it is certain that if the student sees the group, he can reproduce it.

The thing for the student to do in water-color is to see how much he can express in the first going over. Then he should take time to study carefully and compare his painting with the original group. If it does not look the same, he should decide just what changes and accents are needed to bring it out to look like the original.

Of course, one must admit that water-color painting is difficult to master. It differs from other mediums in that it cannot be worked over again and again. One must decide what is to be done, and do it. The paint must be kept pure and clean, else the color becomes muddy, and the student's mind must be centred on his work.

The importance of this study is shown by the fact that not only is it studied in Class A, but also in the Public School class, where much attention is again given to the study of flowers.

Exchanges.

The exchange column is merely the sign board which directs its readers to paths of pleasure or improvement. And unless some one follows where it directs, of what use is it?

We gain much from successful publications of other schools. And these exchanges are free to all who ask.

Your high school paper may be represented here; if not, let us know.

Exchanges are equal to so many subscriptions. Why not avail yourself of the privilege?

We are glad to welcome to our exchanges many new acquaintances this last month.

Christmas greetings came from far-off San Mateo, Cal., whose Skirmisher calls the cadets of St. Matthew's School to greet us by his ringing bugle call. The glimpses of scenery in that beautiful part of our country are very welcome to ice-bound New Englanders.

The Advocate, lately arrived from New Brunswick, N. J., has a good method of giving a list of contents, and the heading is clever.

Art Notes of the Clarion, West Roxbury, are good.

From Charlestown we have received the Buff and Blue and the Evening Star. The latter is a very appropriate title for an evening school paper.

The most artistic cover designs for the December exchanges were those of the Somerville Radiator, the Classicum, Ogden, Utah, and the Student, Bridgeport, Conn.

We also commend the Christmas feeling of the Latin and High School Review, Cambridge, the Drury Academe, North Adams, Mass., and the Advocate, New Brunswick, N. J.

"To the Evening Star," in the Review, Cambridge, is an exquisite little poem.

The Voice, Concord, verges very near a discord in its color scheme of red.

The Distaff has many good short stories. Its cover is simple, but effective. We are glad that the designer has become a member of our school. We shall expect much.

The layers of instructive reading matter and advertisements of the Lowell Textile Journal are like the anatomy of the Irishman's pig—"a streak of fat and a streak of lean."

The slender proportions of the Usonian, Malden, are unique and artistic.

The literary departments of the Chelsea Beacon are exceptionally good. Thank you for your ray of praise.

At a Meeting of the Staff.

"No notes," said the Editor-in-Chief.

"No notes," echoed the lone Class Editor.

"No designs," sighed the Staff Artist.

"Nothing but exchanges," almost sobbed the Exchange Editor.

Then they looked at each other, and the E.-in-C. drew a long breath. "We'll have the best number yet, if I have to write it all myself," he announced, with no intention of being conceited. "Where are the rest of the staff?" asks S. A. "We aren't the whole thing."

"Who is this coming?" asked the E.-in-C.

"May we come in?" from a voice outside, and the door opened, admitting five more to the circle. "I'm not on the staff, I know," said Uncle Martin, "but I'm just as much interested as if I were, and I try to help some." "The same with us," chorused the Heavenly Twins. The Spectator said nothing, but looked volumes.

"You're all right," affirmed the E.-in-C. "Uncle Martin is always ready with his good advice, the Twins turn out some good stuff, too, and the Spectator! Why! what could we do without her, for she turns in something every month, and when it is rejected, she just smiles and tries again. If all the pupils were like these, the paper would almost run itself."

"Well, now, what is the matter with every one?" asked the Treasurer, "the subscriptions and advertisements are slowly coming in. The money's all right for a while yet. But why don't people contribute?"

"All 'too busy.' We need more spirit." "Spirit!" snapped the Art Editor. "Spirit! There isn't enough spirit in this school for a sick grasshopper to lean against." "We ought to put it in an incubator to grow," suggested the E. E. "Good! Good! Put that in, in big type. Let's tell them exactly what we think of 'em," shouted the A. E., jumping upon a chair and brandishing a T-square. The S. A. made wild lunges with her hat pin at imaginary classmates. The E.-in-C.'s shade-of-red-orange hair turned a pure crimson hue. The E. E. knocked over a chair. What they said was lost in the racket, but their actions plainly meant, "We'll give it to everybody, even if we are suppressed next month!"

Everybody means YOU.

How is YOUR school spirit?

Heard in the Phonograph.

LECTURES ON THE HISTORY AND PRINCIPLES OF MODERN EDUCATION.

BY WILL S. MONROE.

COMENIUS AND MODERN EDUCATION.

- I. Place of Comenius in the history of education. (Pres. Butler, Prof. Hanus.)
- II. Training for school reform.
 - (a) Elementary and secondary school training. (Strasnitz and Prerau.)
 - (b) Collegiate and university training. (Herborn and Heidelberg.)
- III. Educational career.
 - (a) Teacher in elementary school at Prerau.
 - (b) Superintendent of schools at Fulneck.
 - (c) Principal of school at Lissa. Graded schools. Here wrote "Janua" and "School of Infancy."
- IV. Later educational experiences.
 - (a) England and the English Parliament.
 - (b) School reform in Sweden. Text-books.
 - (c) Closing years in Holland.
 - (d) Was Comenius called to the presidency of Harvard?
- V. Philosophy of education. (Great didactic.)
 - (a) Purpose of education.
 - (b) Education according to nature.
 - (c) Methods of instruction.
 - (d) Types of educational institutions.
 - (e) School discipline.
- VI. Earliest education of the child. (School of infancy.)
 - (a) Physical training.
 - (b) Mental training.
 - (c) Moral and religious training.
- VII. Study of language. (Janua reserta linguarum.)
- VIII. Use of pictures in education. (Orbis pictus.)
- IX. Summary on Comenius and his contributions. See dates on page 59.

NATURALISM IN EDUCATION.

- I. Naturalism characterized.
- II. Educational creed of the naturalists.
- III. John Locke, the English naturalist. (1632-1704.)
 - (a) Intellectual training of John Locke. (Westminster school and Oxford university.)
 - (b) Locke's "Thoughts Concerning Education."
 1. Value of practice and habit.
 2. Social training.
 3. Physical training.
- IV. Rousseau and education according to nature.
 - (a) Educational change in 16th century.
 - (b) Mental history of Jean Jacques Rousseau.
 - (c) His educational principles.
 1. Importance of physical education.
 2. Plays and games.
 3. Rights of children.
 4. Slight intellectual training.
 5. Nature study.
 6. Law of individual education.
 7. Private tutors must be wise rather than learned.
 8. Small schools, individual attention.
 9. Self investigation.
 10. Travel as an educational factor.
 - (d) Analysis of "Emile."
 1. Educational value of "Emile."
 2. Types of education.
 - Book I. Home care of the child. (Birth to 5 years.)
 - Book II. Physical training. (5 years to 12 years.)
 - Book III. Mental training. (12 years to 15 years.)
 - Book IV. Moral and religious training. (15 years to 20 years.)
 - Book V. Education of women.
 3. Influence of "Emile."

Uncle Martin.

It was New Year's eve (I wonder where I have seen that phrase before). I was sitting alone in my den, and thinking. I do that occasionally; it's good exercise.

Well, the upshot of it was that I drew up the following resolutions, and if you are willing to sign them, I am:—

Whereas, we, the pupils of the Massachusetts Normal Art School, admit that we have room for improvement; be it

Resolved, that this year we will work while we work, play while we play, not work when we should play, nor play while we should work. We will do both with energy, and neglect neither.

We will apply the same principles to our school, and endeavor to develop its social side, not being satisfied to let it remain merely a knowledge factory, where we imbibe all we can and give out as little as possible. In accordance with this, we will do all we can to support the school paper, the Glee Club, the athletics, and any other movement that is honestly intended for the good of the school.

We will be more unselfish and considerate of others. If we can help our neighbors without seriously hindering our own work, we will do so. We will not annoy other pupils by unnecessary conversation, or in any other way, but will here apply the Golden Rule.

We will encourage our instructors in every way we can, especially by giving respectful attention to their lectures, and earnestly attempting to profit by their criticisms.

We will not abuse the school building or property by injuring or defacing it. We will break ourselves of the habit of borrowing.

We will endeavor to be prompt and regular in our attendance, will cut no more lectures than necessary, and will at all times remember that we are members of the Massachusetts Normal Art School, whose graduates have set us a high standard, which we will take pride in maintaining.

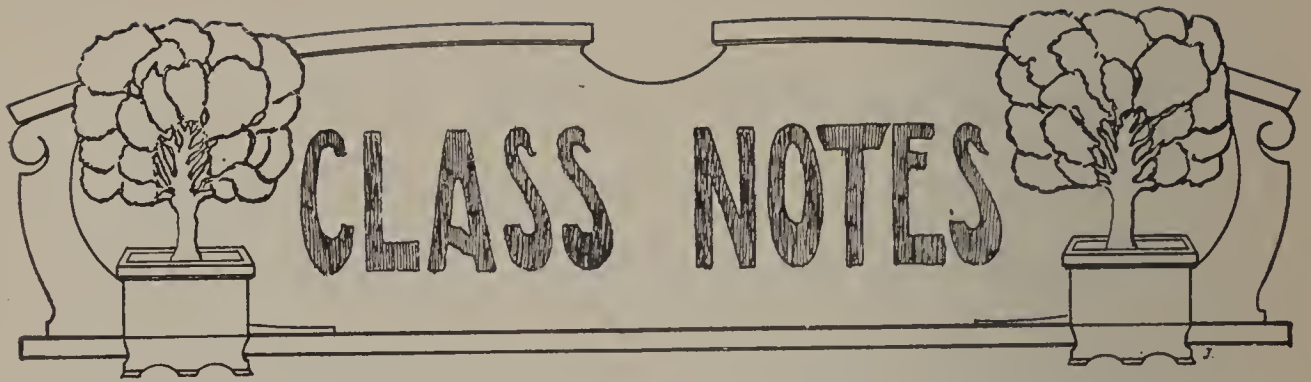
When you get blue, just turn up the corners of your mouth. You'll look better, feel better, and enjoy life a lot more.

A college paper is a great institution. The editor gets the blame, the manager the experience, and the printer the money—if there is any!

The Glee Club is booming right along. It will be heard from yet, see if it isn't. Baker deserves a leather medal. So do the others who helped so much, especially the pianists.

I've always noticed that the people who "haven't time" to do their work well now have plenty of time later to regret it,—when it is too late.

Uncle Martin.



Olive Gage.

1904.

Belle Cameron.

Now that vacation is over, how gladly we greet each other in the corridors and by-ways with tales of good times spent and many new resolutions made. Many seem happy to return to the old building, yet some "D-Cline" to appear on time, so "Tarry" longer in the "Town."

Scene in the lunch room before Christmas: Tables laden with every tempting delicacy, and in the centre a prettily-trimmed tree. The 12.30 bell has rung; one boy stands munching half a pie horizontally, another stows away the celery, while a third does justice to the grapes. Enter B—. "You three young men go upstairs!" Exit all.

Half an hour later, in lower corridor. Floradora dance, all bowing as B— enters and gives the command most decidedly: "You three young men, come to the office at once!"

At office. "He has nothing to say!" Exit the three.

She who never smiles should not on that account consider herself the centre of gravity—more properly speaking, we consider her a centre of "Vision."

Sunny Jim and Maud Muller rake the clay-room thick with mud.

"What is that noise I hear? It must be dat leetle Sherman Pband. It listens like it." No, you are mistaken; it is only the Public School class discussing their plan of action with regard to what they shall teach.

Tin pails in homoeopathic doses. Notice to the succeeding Public School class: At the end of this year the stock in our tin (pail) mine will be raffled off to the highest bidder.

What have we on the blackboard? Animals? Why, it is dangerous to leave such fierce brutes uncaged. What! only a cow! Wonders will never cease.

How kind of the state to provide the Public School class with a new exit. We no longer need leave the building by going through the office, but may reach the street via the windows, as we understand was the custom in former years, from the windows of the basement.

Important! Public School class. No visitors allowed Saturday morning.

Laura Marceau.

1905.

Rosamond Coolidge.

Why such silence? Heavenly bliss!

Oh, why does Elsie work (?)?

The reason, it is simply this:

The long-felt (?) absence of dear Perk.

Here's to 1904! May it be a good and happy year for all. Filled with blessings, good deeds, and——work! Yea, let all reflect who murmured, "Oh, after Christmas we'll do wonders!" Behold, the New Year is here. Let us bear in mind that, "As the labor, so the reward." Now all success attend you, fellow classmates.

Did yer effer hear de story

Of a painty wainty Bill,

Who goes about de school

So soft an' still?

When he comes in de mornin',

He's a sight;

Golly, he's wurse when

He goes at night

Thar's a lot of paint slingers

Just down de hall,

But Taddeo is de paintest

Of 'um all.

B. A.

December 22, 1903. The students of Mr. Munsell's division, instead of having their Christmas spread at the school, held it at the rooms of Miss May Scott, which she most generously put at their disposal for the occasion. A varied programme was enjoyed. First came the distribution of gifts, which elicited bursts of merriment. Then followed the repast. Now that every one has had a surfeit of good things, we hardly hope to make the reader's mouth water by enumerating the goodies, but goodies there were a-plenty.

In bringing her violin, Miss Richards gave her classmates a rare treat. She rendered several pieces with great feeling. Miss Doherty sang, and Miss Black read. The grand finale was a good old "sing."

Whereas, by the Divine will of God, Miss Edna Thompson has been bereaved of her father; be it

Resolved, that we, the members of the class of 1905, tender her our sincerest sympathy; and be it also

Resolved, that a copy of these resolutions be published in the
CENTER OF VISION.

E. K. SMITH,
L. M. MARCEAU.

Grace Patten.

1906.

Frank Allen.

We love to hear her laugh and talk,
 We love to hear her jest,
 But when she talks instead of works,
 It's hardly for the best.

Graves' Elegy in a Schoolroom:—

Now fades the CENTER OF VISION from the press,
 The wailing staff winds slowly down the stair,
 The manager homeward plods his weary way,
 And leaves the editor to darkness and despair.
 Will it come to this? ("No."—Ed.)

Workers don't work because they can't talk,
 But idlers do talk because they can't work.
 In which class are you?

New home industry—washing cats, fifteen cents an hour. Which
 Kitty is it hardest on?

When it is too cold to work in your studio, it is a good chance to
 walk in search of a warmer clime.

When one is trying to work, talkative neighbors are like Job's
 friends—poor comfort.

Prize awarded to the pupil who heroically kept silent for fifteen
 whole minutes!

All is not gold that glitters. Neither is it unalloyed pleasure to be
 the only one of his sex in the studio.

Miss Eastman, '06, has brain fag. She has a cute habit of mailing
 her car fare instead of other literature.

Major's class in composition made a remarkable pilgrimage to the
 Museum and the Library a few Thursdays ago, in order to look up
 Faust. All they found were astonished attendants.

Almost all of Class B are "in for life."

The attention, or, rather, inattention, of certain students who, by
 conversing and otherwise disturbing their neighbors in the lectures on
 "Education," gain a bad reputation for the school as a whole, is greatly
 deplored by the more earnest, and, fortunately, the more numerous body
 of pupils.

Marie Read.

1907.

Helen Lyon.

Spring has already made its appearance in Miss Bailey's studio. Plants and flowers abound.

After a great deal of perseverance, our leaves begin to look like something more than "nasty daubs."

One of the terrors in stretching paper: "Ah—oo—oo! I've hit the wrong nail."

Gather your faculties for the certificate sheet.

What's the matter with the hockey team?

Heard that the girls of Class A are going to form a glee club. Gee, whiz!!

Won't that be nice! What?

A combine chorus of 109 (?) voices.

Bill's much obliged for that Welsh rarebit recipe.

Class A are going to have a sleigh party. When? Hope it's not a rumor.

Owing to the illness of President Reece, of Class A, the meeting of the class has not been held, but it will meet at some future date, stated by the president.

How's this: The male brings the mail to the female. (Overheard in the hall during Professor Monroe's lecture.)

The hall must have been haunted during Professor Monroe's lecture Tuesday, January 12, as whistling, hoots, etc., were heard to come from the ceiling, floor, and walls. Maybe it's ventriloquism, and maybe not.

J. K.



We wish to acknowledge, with thanks, the receipt of the following exchanges: R. M. T. S. Register, Rindge Manual Training School, Cambridge; High School Bulletin, Dedham; Owl, Rockford, Ill.; Alpha, Greenfield; Advance, Salem; School Bell Echoes, Merrill, Wis.; Cherry and White, Williamsport, Pa.; the Debater, Wakefield, Mass.; Lowell Review; High School Review, Iowa.; Crimson and White, Gloucester.

[Continued from page 54.]

- 1592 Born at Nivnitz, Moravia.
- 1604 Entered elementary school at Strasnitz.
- 1608 Entered secondary school (Latin) at Prerau.
- 1611 Matriculated in College at Herborn.
- 1613 Matriculated in the University of Heidelberg.
- 1614 Teacher in the Moravian school at Prerau.
- 1618 Superintendent of Schools at Fulneck.
- 1627 Principal of secondary (Latin) school at Lissa.
- 1641 Called to England.
- 1642 Called to Sweden.
- 1650 In charge of schools at Transylvania.
- 1656 Settled in Holland.
- 1670 Death and burial at Naärdén.

Art News.

L. M. MARCEAU.

"Nothing should come between Nature and the artist; nothing between God and the artist's soul."—Ruskin.

The American Connoisseur, under the editorship of Charles De Kay, makes its initial appearance the first of the year. Attention will be given to painting, sculpture, architecture, music, and the drama. While art movements and events abroad will be chronicled, emphasis will be laid upon American developments.

Books dealing with the famous art galleries of Europe will be issued by L. C. Page, of this city.

The new Japanese-American art magazine, "Lotus," is published in Boston under the editorship of Bunkio Matsuki.

The advisory board which is to look after the art interests of this commonwealth at the St. Louis Exposition, having concluded that Boston artists had not yet realized the importance of securing a good representation, and desiring to arouse such a realization, proposed to have a special exhibition of the works selected before they shall be sent from Boston. It will be held in the Beacon Art Galleries, 31 Beacon street, and will last ten days, dating from February 3.

Rodin, the sculptor, has been chosen president of the International society of Sculptors, Painters and Gravers.

It is reported that the San Giorgio dei Greci tower in Venice is in danger of toppling over.

According to the *Illustrierte Zeitung*, very important discoveries of Roman art have been made about a mound on the Lower Danube. These consist largely of sculptural decorations of the time of Trajan.

Cyrus E. Dallin's bronze statue, "The Medicine Man," was recently presented to the city of Philadelphia by the Fairmount Park Art Association. The work was awarded a silver medal at the Paris Exposition in 1900, and also at the Pan-American Exposition in 1901.

The sixty-ninth annual exhibition of the Boston Art Club has been pronounced one of the finest held in several years. This exhibition will be open daily until January 30.

The Boston Architectural Club announce lectures on architecture, to be given in the lecture hall of the Boston Public Library. January 28, "Period of Pericles," Thomas A. Fox; February 11, "Period of the Caesars," H. Langford Warren.

Brother Granbury and the engineer received a turkey apiece as a sort of Christmas present from their friends among the pupils.

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or supervise Drawing and the
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The story must contain not more than 800 words in each of the three
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It should be of such a nature as to especially appeal to pupils of this
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—o—
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